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House of Love builds toward 'b

By Linda Romine
Tribune writer

If burrowing beneath a set of cushy headphones and poring over liner notes is your way of introducing yourself to a new recording, House of Love will either thwart your get-acquainted effort entirely — or infinitely enhance your sonic experience.

Flip through the pages of the palm-sized compact disc cover notes, and all you will find is a kaleidoscopic sea of multicolored butterflies.

And why not? The music is a psychedelic, mind-numbing tangle of jangling guitars and addictive pop hooks that float and collide into discord at irregular intervals.

The self-titled effort is the British

quartet's first American release, for Polygram. And already guitarist and singer Guy Chadwick, guitarist Terry Bickers, bassist Chris Groothuizen and drummer Peter Evans are making critics and audiences take notice.

House of Love performed at the prestigious New Music Seminar in New York earlier this month. One would presume that a place on the roster would be a coveted thing.

"We didn't enjoy it much," said a droll Chadwick, leader of the London rock quartet. "There were so many people, and for some reason we didn't really enjoy the gig."

Chadwick clarified that although it may *appear* House of Love is opening for Peter Murphy on this current

national tour that stops at the Mesa Amphitheater this week, the group's members are actually "special guests."

"We were paid quite a lot of money to do the tour," he explained. "We have a sort of good production, and it's coming across well. We do about 45 to 50 minutes."

In concert, the band that culled its unique name from an erotic French novel by Anais Nin is performing material from both of its albums.

The echoey reverberations and ringing guitars of U2 are evident in House of Love's sound, as is a degree of technical sophistication employed by bands such as New Order. But Chadwick's major influence is